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does this knowing well that his love is hopeless, and also in spite of the outcome of a previous affair of the heart. But he finds a consoler in the person of another shepherd, Franco de Sandovir, an attempt at an anagram, which is obvious.

In the other eclogues the sequel of the story is given, the names of the characters being changed. Silvestre, who is living alone and lamenting his love, is joined by Amador who has escaped from his own grief. Jano reappears on the scene, in exile on account of unrequited affection. Finally, in the fifth eclogue, written many years after the other, two exiles are seen discussing their situation in a foreign land. One of these is Ribeiro, the other is Agrestes, supposed to be Miranda or Montemayor.

In these five poems are the leading events of their author's history: his departure from home, his life at the court, his love above his station, his exile and his hopes for a return home. By putting these incidents into prose and by making the poems chapters, you have an autobiographical novel. Ribeiro did this, and the result is the pastoral romance "Menina e Moça."

The relation of Ribeiro's eclogues to his prose narrative has been already traced by Braga, and can be found in his volume on the author in question. The connection between Ribeiro and Montemayor is the subject of Schönherr's dissertation and needs no comment here. Whatever the outcome of the matter may be, when more documents can be brought to bear on the question of the origin of the Spanish pastoral novel, it would be idle to conjecture. What I have tried to show is, that there is already in the Spanish and Portuguese literature enough pastoral material known to explain the rise of the pastoral novel, without having recourse to foreign supplies; and that this material is mainly derived from the ancients, from Boccaccio, and from the Italian humanists, but has been modified to suit the new country and surroundings and has incorporated in itself a like indigenous growth, of greater or less amount.

And a conclusion I would draw is the general one, that, when the times are ripe for this or that idea or this or that form of ex-

pressing the idea, it is extremely hazardous, and I would almost say impossible, to affirm that one man or one book is the particular origin of another man's thoughts, or book, unless indeed an identity of substance can be established between the two, so that the material used by the one is obviously appropriated by the other. And in this matter of literary genealogy the histories of literature are especially prone to err.

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STUDIES IN FRENCH VERSIFICATION.

I.

The Alexandrine Verse in Racine's 'Athalie.'

IN MOD. LANG. NOTES, vi, 6, 336 ff., Dr. Matzke published "A Study of the Versification and Rimes in Hugo's 'Hernani,'" in which he compares his own results with those given by M. Becq de Fouquières.¹ My intention is to make Racine's 'Athalie' the subject of a similar investigation, and to ascertain how far M. Becq de Fouquières' somewhat summary statements concerning Racine's use of the Alexandrine verse hold good for 'Athalie.' At the same time, the data given by Dr. Matzke for 'Hernani' will aid me in determining more in detail, than has been done before, some of the differences between the Alexandrine verse of Racine and that of Hugo.

To be sure, M. Becq de Fouquières, too, in various parts of his book, compares Racine's verse with that of Hugo. His result, however, though sufficiently exact for a work in which such a comparison is developed as a side-issue merely, can scarcely be considered satisfactory to special students of the subject. For his comparison is not intended to be exhaustive, his estimates having been reached by examining a little over one thousand lines taken at random from the different plays of Racine, on the one hand, and Hugo's 'Légende des Siècles' on the other. Thus no allowance is made for the differences in versification that may be presumed to exist between the earlier

¹ 'Traité général de Versification française,' Paris, 1879.

and later works of Racine—a method which is especially open to objection, since a different way of treatment has been chosen with regard to Hugo, who is represented by a thousand lines from only one work. More reliable and definite results, it would seem, can be obtained by carefully comparing a single one of Racine's plays with one of Hugo's dramas; and selecting 'Athalie' and 'Hernani' as a basis, will make such a comparison especially suggestive. For both of these plays are not only recognized masterpieces, but may also be considered as representative works of the dramatic art of the two great periods to which they belong. To compare 'Athalie' with 'Hernani,' is to compare the last and probably most finished dramatic work of the classical period proper—showing Racine at the very height of his art—with the first successful attempt of Hugo at overthrowing the very system that reached its climax in 'Athalie.'

Still, as a contribution to the history of the Alexandrine verse, this investigation would have gained much in whatever value it may have, could I have included in it a few other plays; for example, the first and fourth acts of Jodelle's 'Cléopâtre,' 'Le Cid,' 'Andromaque,' 'Zaïre,' etc. Although such was my original plan, I have been obliged to renounce it.²

In the following pages, I shall first give an account of the structure of the verse in 'Athalie,' comparing my results with those of M. Becq de Fouquières.³ In a second part I shall draw a comparison between 'Athalie' and 'Hernani.'⁴

The first point of interest in a study of the Alexandrine verse is the relative frequency of its different types. Following M. Becq de Fouquières' example, I indicate these types by

² E. Träger published in 1889 "Geschichte des Alexandriner. I. Der französische Alexandriner bis Ronsard." Leipziger Dissertation. A continuation promised in the preface has so far not come to my notice. Mr. Träger, with rare exceptions, limits himself too much to general statements, which detracts somewhat from the value of his investigation.

³ For the sake of brevity I shall indicate M. Becq de Fouquières' results by R (Racine in general), my own by A ('Athalie').

⁴ The verses are numbered according to Prof. Joynes' revised edition of 'Athalie' (Holt) and Dr. Matzke's edition of 'Hernani' (Heath).

headings like 3-3-3-3, each figure denoting the number of syllables in each of the four rhythmic elements of the verse. M. Becq de Fouquières, on p. 146 of his book, mentions the percentage of only the nine most frequent types, while thirty-six are theoretically possible and in fact occur almost all in 'Athalie.'⁵ As the nine types he mentions, represent only 81½%, no less than about 19% of all the verses are not accounted for otherwise than by the remark:

"Viennent ensuite, à des degrés divers de fréquence, les autres formules, parmi lesquelles il faut distinguer celles où entre la combinaison 1—5."

In the following table I prefer to omit the enumeration of all the single verses belonging to each type, as such a representation would take up much space, while it would scarcely have an adequate value. In E. O. Lubarsch's "Französische Verslehre," Berlin, 1879, pp. 510 ff., may be found the first act of 'Athalie,' carefully scanned, although the author of that valuable work still labors under some antiquated notions about the structure of French verse. My own scannings differ in a few instances from those of Lubarsch. The first column to the right of the headings states how many times each type occurs in 'Athalie,' the next column gives the percentage for 'Athalie,' while the last contains the percentages given by M. Becq de Fouquières.

	A	A	R
3—3—3—3	309	18.8	22
2—4—3—3	254	15.4	12.5
3—3—2—4	158	9.6	9
4—2—3—3	150	9.1	9
2—4—2—4	150	9.1	9
3—3—4—2	117	7.1	6
4—2—2—4	98	6	4
2—4—4—2	83	5	6
1—5—3—3	57	3.5	
4—2—4—2	46	2.8	4
1—5—2—4	32	1.9	
3—3—1—5	29	1.8	
2—4—1—5	28	1.7	
2—4—0—6	17	1	
1—5—4—2	16	1	
3—3—0—6			
4—2—1—5			
0—6—3—3	12	0.7	
1—5—1—5	10	0.6	

⁵ The number of lines in 'Athalie' exceeds 1800, but only 1644 of them are Alexandrine verses, the choruses consisting largely of shorter verses.

	A	A	R
4-2-0-6	9	0.5	
0-6-2-4	8	0.5	
0-6-4-2			
5-1-3-3	6	0.4	
2-4-5-1	4	0.2	
1-5-0-6			
3-3-5-1	3	0.2	
5-1-4-2			
5-1-2-4	1	0.1	
5-1-1-5			
5-1-5-1	0	0	
1-5-5-1			
0-6-1-5	0	0	
4-2-5-1			
5-1-0-6	0	0	
0-6-5-1			
0-6-0-6	0	0	
	16445	100.3%	81.5%

Thus it appears that, in a general way, M. Becq de Fouquières' statements hold true for 'Athalie.' The differences in detail, however, are not without importance nor interest. Even the nine most frequent types in A are not the same as in R, since in A 1-5-3-3 occurs more frequently than 4-2-4-2. Out of the thirty-six types that are theoretically possible, no less than thirty-two occur in A, although seventeen, or more than half of them, appear so rarely that together they amount only to 3.2%. The four types entirely lacking in A are 4-2-5-1, 5-1-0-6, 0-6-5-1, and 0-6-0-6. Of these the first three seem never to have been used by Racine, for the only examples that M. Becq de Fouquières (pp. 88 and ff.) gives of them, are all taken from Molière. Another point of interest is the relation between the two most frequent types 3-3-3-3 and 2-4-3-3. While together they represent, both in R and A, about 34½% of all the verses, the proportion of their frequency is not the same in both instances. In A, as the above list shows, 2-4-3-3 occurs 3% oftener, 3-3-3-3 therefore 3% less frequently than the same types in R. This means, provided that R is fairly representative of all of Racine's work, that, in his last work, the poet no longer gave the same prominence to the most regular type (3-3-3-3) as in his earlier works, but that—unconsciously in all probability—he succeeded in making his verse more flexible and varied. As M. Becq de Fouquières states that his 22% for 3-3-3-3 are the result of examining passages taken from all plays, while A alone contains only 19%, it

would be interesting to examine one of the poet's earlier plays, in which we, therefore, might expect to find about 25% of 3-3-3-3. Such a relation, if compared with the 15% of the same type in Hugo, would give us a good idea of the gradual decrease in the use of the most regular, but also the most monotonous form of the Alexandrine verse.

Generally speaking, the above comparison of the different forms of the Alexandrine line shows plainly that the classical verse of Racine—and of the other writers of the same period, I might add—is far from being so monotonous and wanting in variety of rhythm as it is often claimed to be. This fact will become still more apparent if we examine the so-called pseudo-classical verses to which M. Becq de Fouquières devotes the sixth chapter of his book. These are verses that, although consisting of four rhythmic elements, yet bear greater resemblance to the form of the romantic than to that of the classical line, due to a closer connection between their second and third elements—a relation that tends to weaken, and in a number of instances, entirely obliterates the pause after the second element and the rhythmic accent on the sixth syllable. Such verses are of special interest, since they prove that the romantic form of the Alexandrine verse is not an invention of the writers of the Romantic period, but rather that it gradually developed from the verses of the classical writers.

Because these verses are half-Romantic, half-classical, their scansion and classification is not always free from doubt. In the following I give, therefore, a complete list of those lines in 'Athalie' that, to my mind, cannot be read as classical verses, without doing violence to their meaning and syntactical construction.

3-3-2-4 > 3-5-4 (eighteen times):

26, 128, 333, 533, 634, 654, 671, 839, 880, 1028, 1131, 1176, 1346, 1563, 1636, 1664, 1677, 1779.

2-4-2-4 > 2-6-4 (fourteen times):

12, 184, 230, 437, 574, 601, 617, 747, 953, 975, 1071, 1073, 1267, 1420.

3-3-3-3 > 3-6-3 (ten times):

43, 139, 395, 493, 659, 871, 1102, 1270, 1369, 1647.

- 4-2-2-4 > 4-4-4 (ten times):
 88, 407, 435, 522, 568, 979, 1460, 1667, 1769, 1810.
 4-2-3-3 > 4-5-3 (five times):
 146, 377, 421, 495, 1575.
 2-4-3-3 > 2-7-3 (four times):
 201, 309, 967, 1031.
 4-2-1-5 > 4-3-5 (twice):—150, 1757.
 2-4-4-2 > 2-8-2 (once):—487.
 2-4-1-5 > 2-5-5 (once):—409.
 1-5-3-3 > 1-8-3 (once):—187.
 1-5-2-4 > 1-7-4 (once):—681.
 1-5-1-5 > 1-6-5 (once):—884.

Thus we see that there are in *A* sixty-eight pseudo-classical lines; that is, 4. 3% of all the verses.

In order to compare these results with those of M. Becq de Fouquières, I quote from p. 114 of his book:

"Il existe, en effet, dans Racine un assez grand nombre de vers à double rythme, c'est-à-dire dans lesquels le sens permet à la rigueur de supprimer le temps de repos de l'hémistiche et de rapprocher les deux éléments intérieurs du vers, en ne conservant que le second de leurs accents rythmiques."

He goes on giving a list of seventy-two verses of this kind that represent the seven Romantic types 4-4-4, 3-5-4, 4-5-3, 3-4-5, 2-6-4, 3-6-3, and 5-3-4, and finally adds:

"Sans doute, je n'ai pas rassemblé tous les exemples de vers à double rythme que pourrait offrir Racine; je crois cependant qu'on ne pourrait grossir beaucoup cette liste."

These statements differ not a little from what must be inferred from my list of "vers à double rythme" in *Athalie*. For my list does not contain verses, the sense of which "permet à la rigueur" to consider them as of three elements. On the contrary, in all of the verses quoted, the sense decidedly suggests such a change in scansion, while there are quite a number of them in which the change is even necessary; for example, in

- 975: Vivez,—solemnisez vos fêtes—sans ombrage
 1267: Il faut—que vous soyez instruit,—même avant
 tous,
 1420: Joas—ne cessera jamais—de vous aimer.
 1563: Vous conduire—au travers d'un camp—qui nous
 assiège?

and others.

If, on the other hand, I had included in my list all those verses whose second and third elements can "à la rigueur" be read together as one element, the number of pseudo-classical lines could be still further increased.⁶

From the fact that *Athalie* alone contains no less than sixty-eight pseudo-classical lines, a double conclusion can be drawn: in the first place, that M. Becq de Fouquières' list of seventy-two lines is, without doubt, far from being complete; secondly, that the percentage of such verses is probably greater in Racine's last play than in the preceding ones—which would be an additional interesting proof of how the mature master tended more and more toward a greater variety of rhythmic movement.

After having thus examined the Alexandrine verse in *Athalie* with regard to its general structure, quite a number of more special features of it still remain to be discussed; as, for example, the rhymes, the 'enjambements,' the cæsura, the division of lines in animated dialogue, and others. As M. Becq de Fouquières, however, makes scarcely any special statements about these points, I could only state the results of my own investigation. For this reason—as well as to avoid a useless repetition—I shall keep this matter for the second article, in which I propose to treat of it in the form of a comparison of *Athalie* and *Hernani*. One point, however, I wish to mention here, so as not to be obliged to touch the matter at all in the second part; that is, the question of alliteration and assonance.

Probably I should not even have mentioned these two points, were it not for M. Becq de Fouquières' devoting two very elaborate chapters of his book to their discussion. The theory set forth by him is by far too complicated and vague for me to attempt to discuss it here. Let it suffice to quote from p. 224, where he says:

"Chaque vers est construit suivant une double combinaison d'allitérations et d'assonances; toutefois, dans les uns l'allitération dominera, tandis que dans les autres ce sera l'assonance."

⁶ There might especially have been added to the list a number of verses whose cæsuras are more or less weakened an account of the division of the line in dialogue. To this category would belong 382, 588, 634, 659, 699, 999, 1289, 1514, 1723.

Starting out with this preconception, he tries to illustrate it by means of a number of verses taken from Racine and Hugo, and since he does not try to formulate any law, but merely looks for repetitions of the same consonant or vowel within the same verse, in a number of instances he necessarily finds what he is looking for. To what extreme he carries his theory can be seen from the following citation on p. 243 of his book :

"Aria—ne, ma sœur,—de quel amour—blessée,
Vous mourû—tes aux bords—où vous fâ—tes laissée !

Le second vers, une merveille, a toute sa sonorité concentrée dans le mot *bords* qui porte l'accent rythmique de l'hémistiche, et dans lequel le son plein de l'*o* est frappé par la dentale (sic) *b* et prolongé par l'*r*. Cette dentale (sic) est le centre de quatre allitérations formées par le *v*, l'*r*, le *t* et l'*s*. Nous les mettrons en évidence :

Vous mouRû—TeSau bo—R' où Vous fâ—Tes laisSée"

Four different alliterations in one verse is a little too much, everybody will admit. But to let the voiced linked *s* of *mourûtes* and the voiceless *s* in *laissée* form one of these alliterations is worse still, and strikingly shows the danger of yielding too much to some preconceived idea.

Thus I think I need no excuse for not examining the verses in 'Athalie' in reference to alliterations and assonances. Prof. Tobler in his excellent book, 'Vom französischen Versbau alter und neuer Zeit' makes no mention whatsoever of alliteration, and treats of assonance merely as the old substitute for rhyme.

I wish to add, however, that there can be found in 'Athalie'—just as in other non-alliterative poetry, and often even in prose—lines or passages containing so striking a repetition of the same consonant, that in reading them we become conscious of the presence of alliteration, even though it might be difficult to say to what extent the author was conscious of its use. Such instances are far from being without interest, but their importance ought not to be overestimated, but should be proportioned to the regularity and frequency of their occurrence.

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REMARKS ON THE GAUCHO AND HIS DIALECT.

IN spite of the distressing political muddles that still impede the material progress of the Argentine Confederation, its statistics of late years have shown remarkably significant figures. In 1887 Buenos Aires alone received over 120,000 emigrants of various nationalities, and during the twenty years between 1866 to 1886 the income of the Argentine government was quadrupled. All this induces one to believe that the twentieth century will see in the Confederation of the Rio de la Plata, a powerful country, rich in its developed resources and yet having in store, like the United States at present, an incalculable amount of latent energy.

The immense yearly influx into that country of foreign elements, will undoubtedly influence the character of the nation and have also a bearing upon its politics.

The question has been asked, as to whether the incoming of so many "foreign" languages into a country as poorly endowed with means for *popular education* as the Argentine would, in time, not have a disintegrating effect upon its national tongue, and even prevent it from holding its own. So far, there has been no evident sign of change. The Hispano-American element has not only the advantage of possession and actual existence, but it is constantly strengthened by large contingents of Spanish-speaking emigrants from Old Spain and the Basque provinces. The general emigration in point of nationality, is too heterogeneous for any special people to show predominance. The different races that constitute the European family meet in the vast regions of Argentina upon neutral soil and, as a rule, rapidly assimilate with the natives and adopt the Spanish tongue. The only people who, by their numbers, might prove a dangerous rival to the original Spanish element, are the Italians. But they, for the most part, belong to an uninfluential, uneducated class, and speak as many dialects as there are Italian provinces. The Teutons, although numerous and influential, do not try to subvert the established order of things. The recalcitrant Anglo-Saxons alone show some objection to